

PLACES IN THE POPULAR PLAYS

Scenes From Current Dramas



Gertrude Elliott as Ophelia

Florence Nash in "Within the Law"

CHANGES OF THE WEEK.

New Players and Familiar Dramas.

Forbes-Robertson will present George Bernard Shaw's "Cesar and Cleopatra" at the Shubert Theatre all this week, with matinees on Thursday, New Year's Day, and Saturday. These performances of Shaw's play are the last that Forbes-Robertson will present at the Shubert Theatre. On January 5 Forbes-Robertson moves to the Manhattan Opera House for the last three weeks of his farewell New York engagement. It was because of the greater number of popular priced seats at the Manhattan Opera House that Forbes-Robertson has decided to transfer to the larger theatre for his final appearances in this city. He will be seen at the Manhattan Opera House with Gertrude Elliott and his entire London company for three weeks only, during which period he will present his entire repertoire, with the exception of "Cesar and Cleopatra."

The stock players at the Harlem Opera House will offer for the first time on any stage Ansel Schorr's version of the life, trial and acquittal of Mendel Beiliss. This is an English translation by Frances G. Corcoran of the play originally produced in Yiddish by Jacob Adler. The story follows actual incidents in the career and trial of the persecuted Russian brickmaker. A large number of players will be added to the regular stock cast for the proper interpretation of the play, which is in four acts and five scenes. The scenes show a thieves' den, Mendel Beiliss's home, the jail, the synagogue and the court room at Kief, Russia.

"Bunt Pulls the Strings" will be the New Year's attraction at the Grand Opera House. Molly Pearson, who created the leading role at the Comedy Theatre during its memorable run, is still playing the part.

"The Lure" is now at the West End Theatre, where it is presented by the original Broadway cast, including Vincent Serrano, Mary Nash, Edwin Holt, Dorothy Dorr, George Probert, Lola May, Suzanne Willis, Eugene Woodward and May Donohue.

It is expected that the Broadway House will be at the Bronx Opera House this week, with "Maggie Pepper" while Gertrude Elliott is to be seen at the Royal Theatre in "Rachel," which is well worth seeing.

The industrious actors at the Academy of Music will this week have a more difficult task than usual. In the afternoon they will present "Aladdin and His Wonderful Lamp," while in the evening "Rip Van Winkle" will be presented.

PLAYS THAT ABIDE.

The attractions to be seen at New York theatres are: "Seven Keys to Baldpate" at the Astor; "High Jinks" at the Lyric; "Frustration" at the Booth; "At Bay," at the Thirty-ninth Street Theatre; Laurette Taylor in "Peg o' My Heart," at the Cort; five one act plays at the Princess; Fannie Ward in "Madame President," at the Garrick; "To-day," at the Forty-eighth Street Theatre; Christie MacDonald in "Sweethearts," at the Liberty; Potash and Perlmutter, at George M. Cohan's Theatre; "Adele," at the Harris; "Within the Law," at the Eltinge; "The Secret," at the Belasco; Anna Held, at the Casino; "The Marriage Game," at the Comedy; Ethel Barrymore in "Sweethearts," at the Knickerbocker Theatre; "The Things That Count," at the Playhouse; Elsie Ferguson in "The Strange Woman," at the Gaiety; "Hop o' My Thumb," at the Manhattan Opera House; "The Misleading Lady," at the Fulton; "The New Henrietta," at the Knickerbocker Theatre; Billie Burke, at the Lyceum; "We

Are Seven," at the Maxine Elliott Theatre; Cyril Maude in "Grumpy," at Wallack's; "Gen. John Regan," at the Hudson; and "The Man Inside," at the Casino.

AGUGLIANA.

Facts and Views of the Temperamental Actress.

Mimi Agugliana, the Italian tragedienne, who is playing in one act pieces such as "Salome" and "Electra" at the Comedy Theatre, has three children—two at home in Sicily and one with her now on tour—and she has been the mainstay of her entire family.

"I do not really love so much to act tragedy," says Mimi Agugliana, speaking for the most part in Italian, but occasionally contriving to speak a few words of explanatory English. "Really, I like much better to play comedies. But the difference is this—when the audience does not understand what an actress is saying it is almost impossible to do comedy because fun isn't comprehensible without the words. On the other hand the words are less important in the big tragedies where the people are familiar with the story and the action is simple anyhow."

"I began on the stage when I was 12 years old and was a star when I was 15 years. I was so short that they made me wear shoes with very high heels. My father, who now lives at our villa in Catania, was on the stage and it was only natural that the children should take up the same career. My grandfather, that is, my father's father, was a gentleman of means who lived in Rome on his income. He practically disinherited my father when he adopted the profession. My uncle—my father's brother—is now one of the leading men in the Italian Chamber of Deputies.

"In spite of the fact that I have been so long on the stage I absolutely believe in family life. We travel all over the earth almost, but we never break up the family, because we all journey together. In this company I have my brother Luigi and his wife and my sisters Sara and Teresa and Teresa's husband, as well as my own husband, Mr. Ferraro, who is the manager of the organization. I think that it is foolish to imagine that people can't have families just because they are on the stage."

Mme. Agugliana means to play in the English language. She is now devoting to the study of our tongue two hours of regular instruction daily. It seems to her that if she can have success with only the intonations of her voice and her gestures to appeal to the most of the audiences she could have much more success if she could make herself understood.

"I do not mean that I want to do what Mme. Nazimova has done and become an American actress," says Mme. Agugliana. "I want to stay with my own company and play the dramas of Italy in my native tongue. But I would like to be able to play in English in America just as I am able to play Spanish in the countries which use that language."

"I want always to be known as an Italian artist. But if there is any means by which I can give just one performance in English during my present tour, with some kind of special American company, I shall do so. I have always found New York especially appreciative and that is the reason why I had rather make the experiment here than in London."

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THE TECHNIQUE OF THE FILMS.

Must the Actors Acquire New Symbols?

Daniel Frohman, one of the few managers who have interested themselves in the new art of the films, does not believe that the present technique of the play-

ers is adapted only to the spoken drama. Mr. Frohman has come into contact with more of the distinguished actors who play for the camera than any of the other impresarios of the movies. He told a Sun reporter yesterday what he thought of the actors for the moving pictures. He said:

"The actor encounters two kinds of stage technique—that which is required in the regular drama and a varied form of stage mechanism resorted to for moving picture plays. But the two forms differ slightly. The stage permits him certain freedom of movement, because the actor pays compels him to express himself through the elaborated medium of spoken words. All this is condensed on the screen. The use of words is minimized in favor of rapid movement and action."

"It is well known that such events or antecedent happenings that are talked about in a play are visualized on the screen. A picture can have no explanation of purposes or motives. The cause of action is pictured and thus made lucid and comprehensible by a chronological series of pictured events."

"So the technique of the moving picture actor is at times modified and at other times a little exaggerated as he is carried by the action of the play. A good actor, however, is a good actor anywhere. His skill and dramatic ability can be vividly disclosed in a picture quite as readily as on the stage. His art will tell. The better the actor the more convincing his work."

"A few hints as to the methods of procedure are given him at first. Then he is soon as much at home within the limited ten foot opening of a picture stage as he is on the more enlarged thirty odd feet opening that discloses the stage of the theatre."

"Some picture actors betray more physical movement than others. This is largely a matter of temperament. Gesture and action can be overdone on the screen as well as on the stage. Some artists use the entire arm with which to indicate the passing thought; some create the effect desired with the turn of the hand or a movement of the finger. It's a matter of proportion. Bernhardt and Mrs. Fiske were not prodigal of gesticulations. Each was moderate, self-contained, yet effective."

"The character and nature of a part has much to do with the technique of physical expression; so it becomes largely a matter of celebration. Mrs. Fiske in 'Tess' expresses the agony of feeling and emotion with the minimum of physical effort. The actor, who, for instance, playing Othello, would be studious not of his authoritative pose, as the commanding general, but of the need to break into the crushing violence of his emotions when oppressed by the report of Desdemona's disloyalty. So he must adapt his technique to the well balanced expression of his state of feeling."

"In a sense the actor acquires, too, a larger experience in the value of pantomime in his picture play activities. He sees himself on the screen and is afterward able to profit by what it reveals to him."

Klaw and Erlanger announce for this week the following performances of the motion pictures: Narration and Organ recital illustrating the "Life and Works of Richard Wagner" at the New Amsterdam Theatre to-day at 3 and 5:30; Monday, Tuesday and Friday at 3.

John Barrymore, one of the favorites of the American stage, is to be presented on Jan. 10 by the Famous Players Film Company, of which Daniel Frohman is managing director, in the celebrated comedy romance, "An Amer-

ican Citizen," by Madeleine Lucette Ryley. The subject is an exciting drama of adventures and misadventures, fortunes and misfortunes, which centre about a young American who in the midst of his defeats and victories never forgets his patriotism, though for a time, due to a chivalrous impulse, he is forced to forego his American citizenship, which he eventually regains, together with love and fortune. Nat Goodwin used to act in it.

WHAT TO SEE IN BROOKLYN.

Brooklyn seems to be awakening out of its theatrical lethargy that set in before Christmas. John Drew will be at the Montauk Theatre to-morrow night in "The Tyranny of Tears," followed by J. M. Barrie's mordant little play, "The Will." "Oh I Say" will be seen at the Majestic Theatre to-morrow night with the same singers and actors who have been appearing at the Casino. The players at the Crescent Theatre

are to be seen this week in a dramatic version of "David Copperfield."

"Clowland" is the appropriate offering at the Orpheum this week with Ceballos and Desmond, Mabel Sherman, Victor Stone and sixteen others to amuse the audience. Joseph Howard and Mabel McCane, John C. Rice and Sally Cohen and Harry Tate's company are also on the programme.

At the Bushwick Theatre, Liane Carrera, the daughter of Anna Held, may be seen this week; so may Ethel Green, Fisher and Green, Rino Bell and a long list of popular vaudeville players.

It is "The Kissing Maid" which is to be seen this week at the Star Theatre. Sam Howe's "Love Makers" are to be the actors appearing in this burlesque.

THE HIPPODROME.

Jays of the Holiday Week There.

This is the height of the season at the Hippodrome. Schools are closed and parents think first of sending their children in these days of freedom to see the beauties of "America," which is

the most popular spectacle ever seen there. Then there are the educational advantages of seeing their own country which this year's entertainment presents.

IN BURLESQUE THEATRES.

An annual event of more than ordinary interest to the patrons of the Columbia Theatre is the appearance this week of Bert Baker and the Bon Ton Girls. Mr. Baker will be seen in a two act travesty called "My Wife's Husband," which was written by himself, with music by Edward Morbach, Jr., conductor of the Columbia Theatre orchestra. Others in the cast who are favorably known are Babe Latour, Lucille Manion, Fannie Palmer, Edna Benson, Lily Berg, Arthur Heller and Rose Lavelle. In addition to the performance of burlesque there is an attractive olio consisting of a number of vaudeville specialties. Principal among these are Mr. Baker's well known mono-

logue, which is called "The Typical Tailor Knight and Benson in a skit called 'His Nibs and Her Niblets,' and Feeley and Kelly. There are twenty new and original musical numbers in the production, in which a large chorus and a ballet appear.

Miner's Big Frolic will be the New Year's week attraction at the Markey Hill Theatre, commencing to-morrow afternoon. The company is headed by Sam Rice, who has the support of several well known performers in burlesque, among them being Harry Keeler, Chester Nelson, Felix Rush, Frankie Grace, Harry Loraine, Blanche Curtis, Anna Bragg and Lulu Beeson.

For its New Year's attraction Miner's Theatre on the Bowery will have B. E. Forrester's American Beauties Company. In the cast will be Edgar Bixley, Lew Hillon, Adele Archer, George Banks, Dave Mallen, May Holden, Gertrude Devere, Maudie Beach and a large chorus.

NEW YORK'S LEADING THEATRES AND SUCCESSES

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EMPIRE 44th St. & 4th Ave. Phone 8-1111. **LAST 6 NIGHTS & 3 MATS.** **WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY.** **CHARLES FROHMAN** presents **ETHEL BARRYMORE** in **"TANTE"** **MON., JAN. 5** Seats New Year's Day **MAIL ORDERS NOW.** **CHARLES FROHMAN** presents **MAUDE ADAMS** in **"The Legend of Leonora"** **WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY.** **CHARLES FROHMAN** presents **Knickerbocker** **THE NEW HENRIETTA** **POSITIVE SENSATION!** **4 STARS IN A GREAT PERFORMANCE!** **WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY.** **CHARLES FROHMAN** presents **CRANE** **THE NEW HENRIETTA** **POSITIVE SENSATION!** **4 STARS IN A GREAT PERFORMANCE!** **WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY.** **CHARLES FROHMAN** presents **GARRICK** **LAST WEEK** **ANNIE BARNARD** **IN THE SEASONS LAUGHING HIT** **MADAM PRESIDENT** **WED., JANUARY 7** SEATS NEXT **THURSDAY.** **CHARLES FROHMAN** presents **Eva Moore and H. V. Esmond** **WED., JANUARY 7** SEATS NEXT **THURSDAY.** **CHARLES FROHMAN** presents **COHAN & HARRIS** **4 MATINEES THIS WEEK** **POPULAR MATS.** **TUES. & WED.** **HOLIDAY MATS.** **THURS. & FRI.** **REGULAR MAT. SAT.** **5th BIG MONTH** **COHAN'S MYSTERY PLAY** **SEVEN KEYS**